

SECTION IV N° 23

CHARLES HALLÉ'S  
PRACTICAL  
Pianoforte School.

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POLACCA BRILLANTE  
IN E MAJOR,

BY

C. M. VON WEBER.

O P. 72.

ENT. STA. HALL.

  
PRICE 5/-

FORSYTH BROTHERS.  
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# P R E F A C E.

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A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“THE PRACTICAL PIANOFORTE SCHOOL” will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer’s intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

*Two Metronome marks* will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them..

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “Practical Pianoforte School” may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLE.

## DAILY EXERCISES.

Each repeat to be played eight times without stopping.

M. M. (♩ = 108) (♩ = 152)

## POLACCA.

In E major.

M. M. ( $\text{♩} = 76$ ) ( $\text{♩} = 96$ )

C. M. von WEBER.

Allegro

vivace.

*a*  $\text{hr}$

*b*  $\text{hr}$

*ff*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*gva.....*

*ten.*

*(sempre f)*

*gva.....*

*sf*

*tranquillo*

*p*

*ff*

*gva.....*

*2 1 + 2 1 + 2 3 + 3 4*

*2 1 + 2 1 + 2 3 + 3 4*

*2 1 + 2 1 + 2 3 + 3 4*

*2 1 + 2 1 + 2 3 + 3 4*

*2 1 + 2 1 + 2 3 + 3 4*

*2 1 + 2 1 + 2 3 + 3 4*

*2 1 + 2 1 + 2 3 + 3 4*

*2 1 + 2 1 + 2 3 + 3 4*

*c*  $\text{hr}$

*sf*

*ff*

*ff*

*2 3 2 3 2 3 2 1 + 2*

*1 2 1 2 1 2 1 + 2*

*2 3 2 3 2 3 2 1 + 2*

*2 3 2 3 2 3 2 1 + 2*

*a*

*b*

*c*

*d*

3

Sheet music for a harp, Section IV No. 23, featuring six staves of music. The music is in common time and consists of six measures per staff. The key signature is A major (no sharps or flats). The music includes dynamic markings such as *p*, *f*, *brillante*, *sf*, *ff*, *gva.....*, *ten.*, *cres.*, *sempre f*, *ff*, *p*, and *ff*. Fingerings are indicated by numbers (1, 2, 3, 4) and plus signs (+). Performance instructions include *ped.*, *h*, and *gva.....*. The music concludes with a final dynamic of *ff*.

*Cantabile e ben tenuto*

1<sup>st</sup>

2<sup>nd</sup>

3<sup>rd</sup>

*pp* 2 1 + 2 1 + 2 1

*pp* 2 1 + 2 1 + 2 3

*f* 3 1 3 1 2 1 3 1

V V V



*8va.....*

*8va.....*

*p*

2

3

4

*(mf)*

Sheet music for a solo instrument, likely guitar, featuring six staves of music. The music is in 4/4 time and consists of six measures. The key signature is A major (no sharps or flats). The first measure starts with a dynamic of *p* and includes fingerings (e.g., 3 4 3, 2 1 +, 2 3) and a grace note. The second measure begins with a dynamic of *f*. The third measure starts with a dynamic of *(mf)*. The fourth measure begins with a dynamic of *ff*. The fifth measure starts with a dynamic of *p*. The music concludes with a measure ending in parentheses, likely indicating a repeat or continuation.

*brillante e crescendo*

*p*

*f*

*(mf)*

*ff*

*p*

*f*

1 3 4 3 2 + 1 2 4 3 2 3 4 3 2

+ 1 2 4 3 2 1 + 3 2 3 2 1 + 3 2

2+

4

Sheet music for a solo instrument, likely a woodwind, featuring six staves of music. The music is in 4/4 time and consists of six measures per staff. The key signature is A major (no sharps or flats). The music includes dynamic markings such as *ff*, *ten.*, *fz*, *gva.....*, *tranquillo*, *sf*, and *p*. Fingerings are indicated with numbers (1, 2, 3, 4) and plus signs (+). Performance instructions like *Repet.* and *V* are also present. The music concludes with a final dynamic of *p* and a measure ending with a fermata.



Sheet music for guitar, page 11, featuring six staves of musical notation. The music is in 4/4 time and consists of six staves, each with a treble clef and a key signature of two sharps. The notation includes various note values (eighth and sixteenth notes) and rests, with fingerings indicated by numbers above the notes. The first staff shows a melodic line with fingerings 1, +, 3, 2, 1; 1, 2, 4, 3, 2; + 1, 2, 4, 3, 2; 1, 2, 4, 3, 2; 1, 2, 4, 3, 2; 1, 2, 4, 3, 2; 1, 2, 4, 3, 2; 1, 2, 4, 3, 2. The second staff shows a harmonic line with fingerings 4, 1, 4, 3, 4, 2, + 1, 2, 4, 3, 2. The third staff shows a melodic line with fingerings + 1, 2, 4, 3, 2; + 1, 2, 4, 3, 2; + 1, 2, 4, 3, 2; + 1, 2, 4, 3, 2; + 1, 2, 4, 3, 2; + 1, 2, 4, 3, 2; + 1, 2, 4, 3, 2; + 1, 2, 4, 3, 2. The fourth staff shows a harmonic line with fingerings 4, 1, 4, 3, 4, 2, + 1, 2, 4, 3, 2. The fifth staff shows a melodic line with fingerings 2, 1, 2, 3, 2, + 2, 1, 2, 3, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2. The sixth staff shows a harmonic line with fingerings 2, 1, 2, 3, 2, + 2, 1, 2, 3, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2; 3, 1, 2, 3, 1, 2. The music includes dynamic markings such as *cres.*, *mf*, *f*, *ped.*, and *cresc.*, and performance instructions like *v*, *x*, and *\**.

12

Sheet music for piano, 12 measures. The music is in common time and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). Measure 12 starts with a dynamic of *(ff)*. The music features various hand positions, indicated by numbers 1 through 4, and includes grace notes and slurs. Measure 12 concludes with a dynamic of *sf* and a measure ending with a bass note and a fermata.